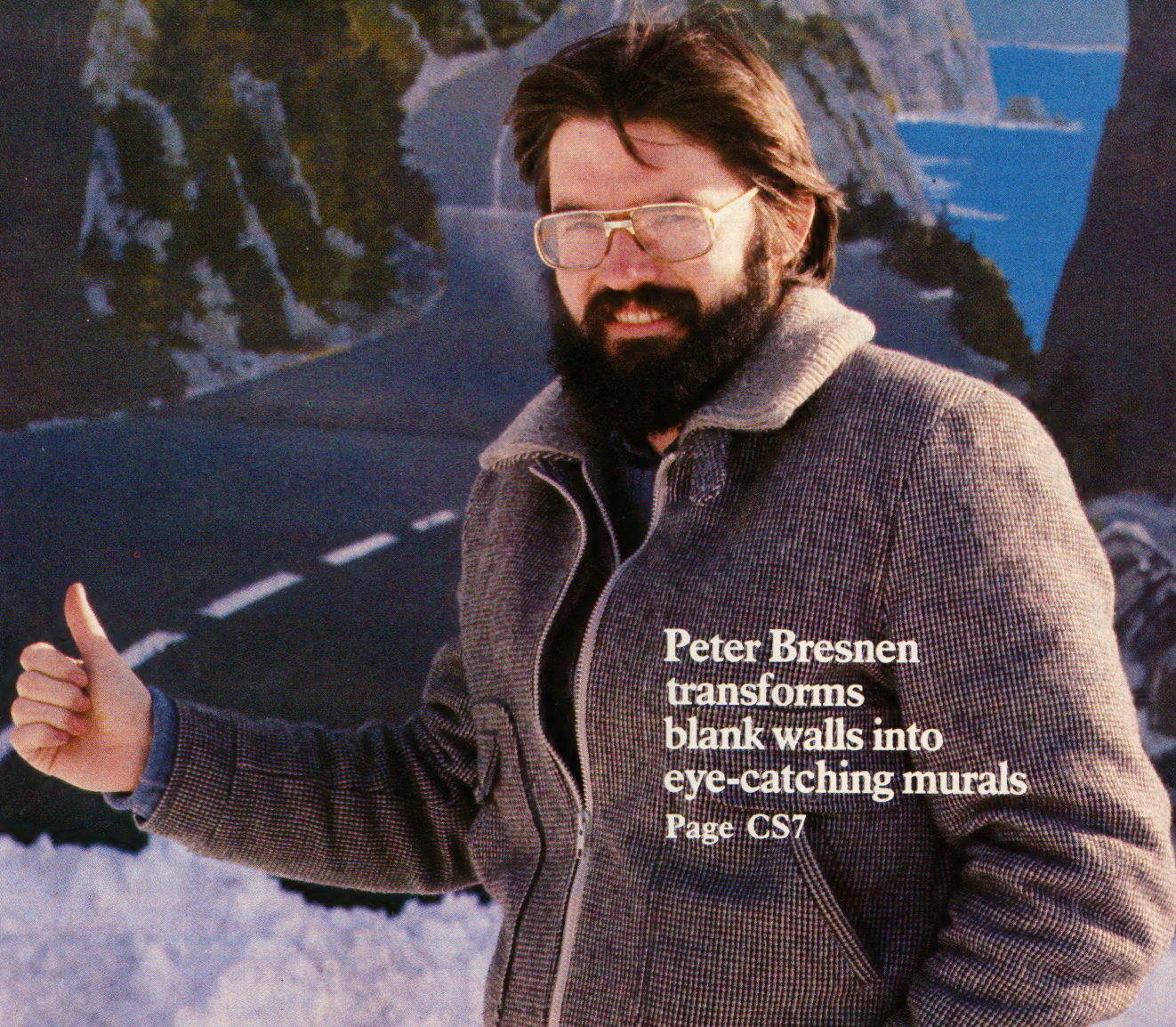


CITYSTYLE

Atlantic Insight

April 1984



**Peter Bresnen
transforms
blank walls into
eye-catching murals**

Page CS7

Boxing in Halifax: Is there life after Hollett?

"Halifax is a fight town. But nobody goes to the fights." For some, the great black hope is Ricky Anderson

By Peter Cheney

The nose is crushed like a potato, the forehead armored with scars. The eyes peer from a battle-plated brow, dented and thick as the bumper of a New York taxi. This isn't a face — it's an anvil. It belongs to Ralph Hollett. There are boxers and there are fighters. Hollett is a fighter, a brawler with the kind of concussive haymaker that gets you out alive when things turn ugly in a rocko tavern. This brutal skill comes naturally to Hollett: He started out as a bouncer and beer waiter.

He may not be the most elegant of fistic artists, but that didn't stop him from slugging his way clear to the Canadian middleweight championship during his six-year pro career. It was a lot further than anyone, including Hollett, thought he'd ever go. Ring pundits sniffed at his bouncer pedigree and dismissed him as a flat-footed thug, but Hollett silenced them with his winning ways. When things were going right, his career was a real-life Rocky story, and Maritimers could point with pride to Ralph Hollett, home-grown champ.

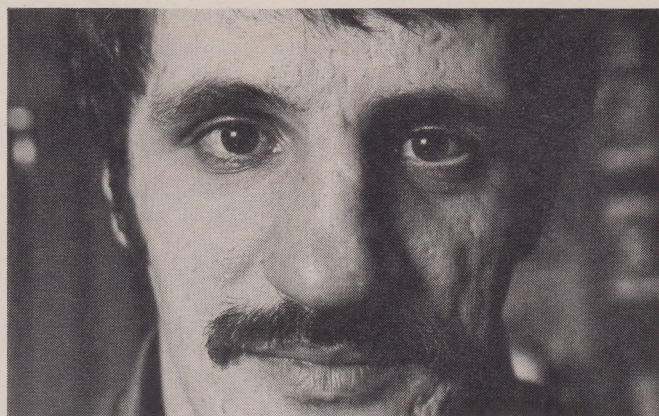
Behind the bar in his new house is a wall covered with press photos. One is a blow-up of Hollett in the ring with Eddie Melo at the Montreal Forum. Melo looks handsome, dangerous, cruel and

lean as a wolf. Hollett knocked him out. But that's all over now. Hollett wheezes gently through his mashed nose as he leafs through a scrapbook in his basement recreation room. In the last pages are clippings about the string of embarrassing defeats that closed his career in the ring. A grainy newsphoto shows Hollett flopped like a ragdoll through the ropes, beaten. This is the way real-life Rocky stories usually end: With no sequel.

Hollett's demise may have vindicated his critics, but some say it also delivered a knockout shot to the Halifax fight game, already wobbly from repeated blows. Hollett looks at the clippings and laughs. "It was just an experiment," he says. "I didn't have big plans. I've done better than most fighters." His wife, Tara, cues up *General Hospital* with the television's remote control. Hollett tosses a log into the long brick fireplace. The talk turns from boxing to child-rearing, and then to the price of fuel oil.

Ralph Hollett is through with boxing. It has given him his potato nose and a new house. He's happy.

For Ricky Anderson, it's just the beginning. As Hollett relaxes in his plush recliner in the carpeted basement of his Forest Hills split-level, Anderson spars in a bunker-like concrete building in Fairview. Nobody likes sparring with Anderson. He explodes with a blurring series of uppercuts, vibrating his opponent's head like a speed bag.



Ralph Hollett is through with boxing . . .

Anderson calls this style of attack "the shoeshine." Some shoeshine. His T-shirt is red with blood, a butcher's apron, but he's unmarked.

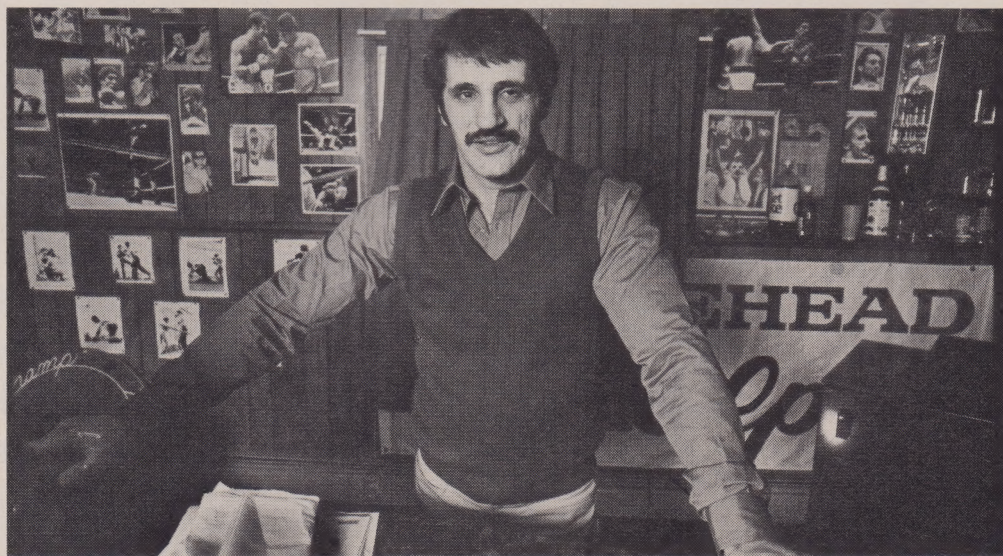
Some say Anderson could go all the way to the world welterweight crown. They also say he could pack local arenas with fans, something only Hollett has come close to doing in recent years. If Anderson — or *somebody* — doesn't turn out to be Halifax boxing's new messiah, the local fight game could be down for the count. "If Halifax boxing isn't down for the count, it's at least taking a standing eight," says CBC sportscaster Gerry Fogarty. Hollett agrees: "I've never seen it good here. If one of my kids wanted to fight I'd ship him off to Montreal." Hollett's biggest Halifax fights earned him from \$3,000 to \$6,000. Fighting the same opponents in Montreal netted him nearly \$20,000. The trouble is, he continues, "Montreal isn't

home. It just isn't the same."

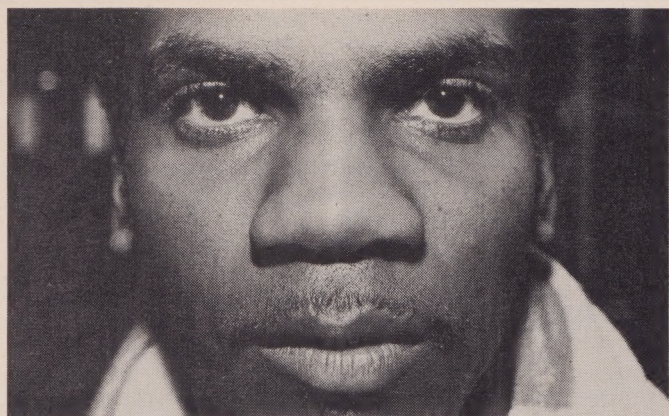
If home means Halifax, however, it's a lousy place for a fighter to practise his craft. As a business, promoting boxing here seems about as safe as Russian roulette — and about as profitable. The game has kayoed more Halifax promoters than Halifax fighters.

Why? Simple. Halifax is a fight-town. But nobody goes to the fights.

"It's like a guy who thinks he sees water in the desert," says Tom McCluskey. "But he don't." McCluskey, short, thick, with powerful glasses, probably knows the Halifax fight scene better than any man alive. He's trained dozens of fighters, including Hollett and heavyweight Commonwealth champ, Trevor Berbick. McCluskey's been in and around the ring since 1946. "It's one of the toughest sports in the world to promote," McCluskey says. "Bar none. You can do



"Halifax fans like a scrapper," says Hollett . . .



... For Ricky Anderson, it's just the beginning

your homework, but you've still got a good chance of losing."

Nobody knows that better than Sonny McPhee. Last year he set up a company called Ringside Promotions. It failed after putting on just two fight-cards. Ringside suffered from the same problems that stymied other promoters: Lack of money, and lack of knowledge. A promoter needs a fairly deep pool of capital behind him to weather almost certain losses on his initial ventures. McPhee didn't have this. A promoter also needs a clear perception of the logistics of putting on a fight. McPhee didn't have this, either.

Every promoter must concoct an appealing card by matching fighters according to weight, skill, style and reputation. He must then bring all of them together at the appointed time. If they're in peak condition and bathed in publicity, so much the better. But even the best-laid

plans don't always work. Just ask Dave Singer, head of Kayo Promotions. Singer took a \$10,000 bath last November when middleweight Chris Clarke backed out of a fight the day before the event.

The promoter also faces the sometimes-nasty job of clearing a proposed card with the Nova Scotia Boxing Authority. The Authority has cancelled more than one fight-card, sometimes at the last minute. Its job is to make sure bouts are both safe for fighters and appealing to fans. The Authority therefore scrutinizes the records of all fighters brought before it and demands comprehensive medical documentation. But boxers' records are a quagmire, an unregulated morass of unsubstantiated facts, half-truths, and outright lies. Confirming an out-of-town fighter's record can be like verifying the Shroud of Turin.

Sorting all this out is the

Boxing Authority's job, but some say it takes its duties too seriously. "They just don't realize how tough it is putting on a card," Dave Singer says. "They don't know what's involved. The promoter can get stung." The chairman of the Nova Scotia Boxing Authority is Bruce Stephen. He was at ringside in Montreal in 1979 when a boxer named Cleveland Denny was punched senseless. Denny died in hospital. Stephen doesn't want any repeats.

Making boxing safe has made the promoter's job tough. "There's no question it's tougher to put on a fight today than it was just 10 years ago," Stephen says. "It used to be a good old boys' club. I'd get my fighter, you'd get yours, and we'd meet down at the gym. You could do things on handshakes." Those were the good old days, when the likes of Tommygun Spencer, Kid Howard and Yvon Durelle were punching their way into history. But the good old days weren't all good. The golden age of Halifax boxing may have killed some of its heroes.

"It could be argued that Kid Howard was killed in the ring," Gerry Fogarty says. "When he died five years ago he was a lot older than his 46 years. He had a hard time. He took a beating even when he won." Tommy Sweet of the Nova Scotia Sports Hall of Fame agrees. "If an autopsy had been done," he says, "the cause of death would have been taking too many punches." "I think the same can be said of Blair Richardson," Fogarty says. Richardson, once the Canadian middleweight champion, died in a Boston hospital of a brain hemorrhage in 1971, five years after his retirement. He was 31.

If the Authority does its job, such tragedies won't occur again. "Nova Scotia probably has the best Boxing Authority in the country," says Halifax Herald sports reporter Chris Cochrane. Besides ensuring that a fight is safe, the Authority tries to make sure it will be a crowd-pleaser. But sportscaster Fogarty says, "The opponents promoters bring in to fight the home-town heroes have often been pushovers. The

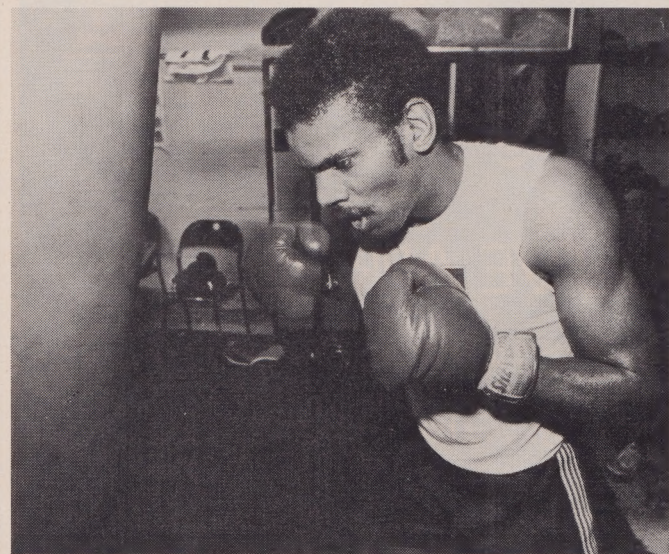
fans just don't have confidence in the promoters."

It's not just the fans who are skeptical. The media are jaundiced, too. "I don't say a lot about fight-cards on my radio show," Fogarty says. "The promoters don't provide enough information. I can't be confident." Current promoters inherited a lot of problems. "I don't really think they're bad promoters," Fogarty concedes, "but it's difficult here. The fans have already been burned."

He believes the promoters must work more closely than they do with the Authority: "They might think the Authority is being unco-operative, but it's got to be tough. It's torn between enforcement and keeping the game alive." The Authority wants to run a clinic for promoters. "As long as you understand the rules," Bruce Stephen says, "it's fairly simple to put on a card. There's no mystery to it."

But the question of who's to replace Hollett as box-office bait still has the crystal balls murky. Anderson went all the way to a world silver medal as an amateur, but mismanagement has marred his pro career. Though he's unquestionably a boxing prodigy, no one has seen him in the pro ring enough to know whether he can resurrect the glory days of Halifax boxing. Some argue that his scientific style could work against him. "Halifax fans like a scrapper," says Hollett, who should know. "They want to see a fighter who'll get in there and give it, a guy who'll get up off the floor. Anderson doesn't like to take chances."

So far as the future of boxing in the Maritimes goes, Hollett says simply, "There'll always be boxing here, and there'll always be problems." He grips the nubby arms of his chair as he rocks and thinks. The soap-opera soundtrack competes with the gentle volume of his breathing, soft and snorty like a bulldog's. "I'm through with it for good," he says, "unless one of our kids wants to put on the gloves." Tara Hollett aims the remote control, beams down the volume, and quietly offers, "Let's get them skates for Christmas, Ralph." **C**



"... Anderson doesn't like to take chances"

How come Struan Robertson became Mr. MT & T?

He's not sure himself but if he ever tires of the telephone business, he can always go into politics. He remembers names, hundreds of them

By John Mason

Struan Robertson, president of Maritime Tel & Tel, was lunching at a truck stop in Cape Breton when an MT & T van pulled up, and the driver-serviceman came in for a bite. Robertson's the boss of 3,300 employees and some insist that, like a legendary grassroots politician, he knows the names of every one of them. Now, he got up, walked over to the serviceman, greeted him by name. The fellow was nonplussed. Who was this friendly guy in a business suit, anyway?

That's the sort of story that Robertson's admirers in the company like to tell about him. As president and chair-

man of MT & T, he can quote chapter and verse from its latest annual report, and amid the figures — operating revenue of \$253 million last year, more than 500,000 phones in the province — he never loses sight of the faces in his company.

MT & T, by Atlantic Canadian standards, is huge, and Robertson, a trim, compact 54-year-old, has worked hard to cultivate a family feeling within it. He eats regularly at the company cafeteria, personally welcomes people whenever MT & T holds an open house at a new building, rarely misses a chance to present the president's silver tray at a retirement party. "He knows the people who've worked [at MT & T] for 30 or 35 years," says Larry Hines, manager of public affairs. "He's met them, remembers their background, and knows what interests them personally." Moreover, the interest he takes in

younger employees, too, often surprises and flatters them.

It's when he talks about finances and phones, rather than faces, that Robertson gets blunt and down-to-earth. For 74 years, MT & T has been the sole supplier of phones and related equipment in Nova Scotia. Technically, it's still illegal to use a store-bought phone rather than one rented from MT & T. The reason for this, Robertson explains, is that the Public Utilities Board wanted to ensure "a common standard of service" for bluenose customers by granting MT & T sole ownership of, and responsibility for, all phones and the phone network.

Now, however, pressure from other phone manufacturers and the public has forced MT & T to rethink its position. It's abandoning its cosy monopoly on equipment, but keeping its system of switches and circuits out of competitors' hands. Robertson says, "We can't provide all kinds of equipment, and we can't offer all the different types of payment for terminal devices." He's talking about anything from a phone, to a switchboard, to a computer that plugs into a phone jack.

"We believe most customers will continue to get all their [phone] equipment from us," he continues. "We could be in for a rude shock, but hopefully not. . . . Let's get this straight. A telephone is to telephone service what a steering wheel is to an automobile. You



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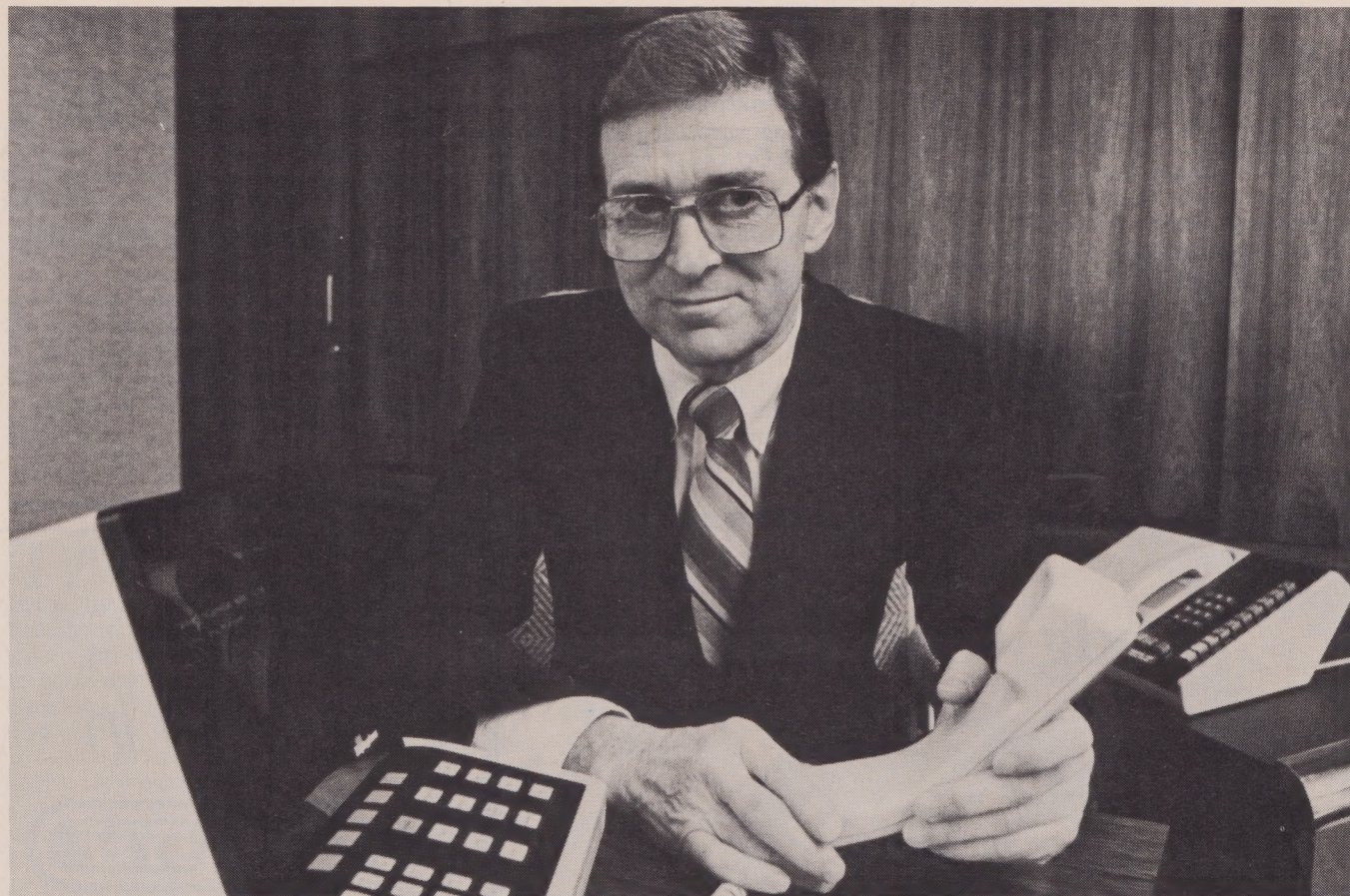
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Robertson had no idea he'd wind up as president of MT & T

need one, but my God, it's only a small part of the total mechanism." Behind every "\$28, garden-variety phone," MT & T has in place about \$4,000 worth of wire, electronics and relays. Moreover, that gap will widen. MT & T plans to spend nearly \$2 million a week for three years to upgrade its telecommunications network. "So if customers think they are going to have telephone service when they buy a telephone set," Robertson says, "they're wrong; they'll no more have telephone service than I will have a car when I buy a steering wheel. . . . They'll still have to pay for the use of the network."

MT & T proposes to split customers' phone bills into two separate charges, one for use of the network, the other for renting any equipment from MT & T. Whether or not the Public Utilities Board approves this billing change probably won't make much difference to most people's monthly telephone bills. It's also unlikely to alter the company's good reputation as an investment.

Ross Montgomery, a stockbroker in Halifax for McLeod Young Weir, says MT & T remains one of his firm's recommended buys. The phone company's common stock recently rose to \$35 from a 1981 price of \$17.25, and should continue to be a promising bet for "everyone from a grandmother to a pension fund." Montgomery regards

MT & T as "one of the finest-run utilities in Canada. The company has adapted to the times, and has effective cost controls. It's aggressive and has insight in the telecommunications industry."

The man at the top of this aggressive outfit, Walter Struan Robertson, was born in Shubenacadie, but moved to the city with his family as a boy. His unusual middle name is Scottish, and comes from the Gaelic for "little stream." His nickname was "Arpy," which stuck from grade school to his days at Dalhousie Law School and the Sigma Chi frat. In 1953, he graduated with commerce and law degrees in a class that included Leonard Pace, now a provincial Supreme Court judge; Halifax lawyer David Chipman; and the current president of Dalhousie University, Andrew MacKay.

"Anything Struan did, he did well," remembers Ian Palmeter, a lawyer who first met Robertson "in Grade 1 or 2" and was a classmate in law school. He was "a natural athlete," and made the Dal basketball team despite standing only five-foot-seven. Sidelined by knee injuries, Robertson considered coaching sports in the U.S. but decided to stay with law. "In our class of '53, some knew what they were going to do, but a lot of us took law almost by default," Palmeter says. Robertson was one of those who took it almost by default, and

at 26, after a two-year fling at practising law in Halifax and Regina, he decided his heart wasn't in it. He returned to Halifax in 1956 to join MT & T as a junior executive. "He'd always lived in Halifax," Palmeter says. "I think he was delighted to come back to Nova Scotia and be close to the sea."

Living in Halifax with his wife, Sally, and four children, Robertson throws himself into community pursuits. He's vice-chairman of the board of governors at Dal, a director of the Art Gallery of Nova Scotia. He leads a \$2.5-million fund-raising drive for the YMCA. Calling himself a "generalist," he appears equally at home running at the Y and running a board meeting. He was a member of the recent team of citizens that studied operations at city hall, and heads the provincial Manpower Board, which helps plan job-creation projects. He encourages MT & T employees to follow his vigorous example. Company resources — from secretarial services to grants — are offered to community groups sponsoring everything from little league sports to big-time entertainment. Maritime Tel & Tel's support of such enterprises as Neptune Theatre and Symphony Nova Scotia earned the company one of this year's *Financial Post* Awards for Business in the Arts.

If Robertson is proud of his success at MT & T, he doesn't brag about it. He

says he had "no idea" he'd wind up in the seventh-floor president's suite in Maritime Centre. "I ended up here, like most people end up in whatever they're doing, somewhat accidentally," he says, putting his feet up on the coffee table. "I had no ambition of any specific sort. But I just enjoy working in a large organization. I find it fascinating. You encounter everything. If you look at the behavior of people in the organization, that in itself could involve you for a lifetime, and then some." For most people, but not for him, just remembering their names would be challenge enough.

C

CityForum

Improper martinis

It was not surprising that the author of "*I Must Get Out of These Wet Clothes and into a Dry Martini*" (Citystyle, January) failed to identify her/himself by name. One might speculate as to the author's gender based upon the statement: "This is hard on young waitresses who, while walking to the bar, cannot keep those specifications," i.e. a martini on the rocks with a twist, "in their pretty heads." Not understanding the boorish quality of this remark, which apparently slipped across the editor's desk, the

author failed to consider the amnesic effect that the revolting image of "martini on the rocks" might produce in a refined waitress or waiter. Proper martinis are produced from gin, mixing beaker and rod, and glasses that have been stored in a freezer. The ratio of gin to vermouth is 13:1, and the lemon *peel* is rubbed along the edge of the glass and pressed over the martini in order to extract a drop or two of lemon oil. Neither lemon nor ice directly touches the martini or its components. If this article is the author's gift to the drinking pleasures of Halifax, I suggest that the author grab a six-pack of beer and the return flight to Toronto.

A. Salucci
Halifax, N.S.



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Plus . . . GADABOUT:
Where to go, what to
see



Painting the town

Got a nice, big, blank wall? Peter Bresnen will turn it into a canvas for a landscape, an optical illusion or maybe even a portrait of Pluto

By Dean Jobb

The painting depicts a busy wharf some time before the turn of the century. Merchants, stevedores and sailors go about their business as horse-drawn carts carry cargo to and from square-rigged ships. Off to one side, a man is snoozing on a pile of sacks, right beside a parked car. Parked car? It's a real car, of course, and not part of the painting. But it's in perfect proportion to the painted figures in the background. Dartmouth artist Peter Bresnen planned it that way.

The wharf scene, a 35-by-40-foot mural covering one end of the Reid Sweet camera store in downtown Halifax, is the latest creation of a 31-year-old artist who's painting the town red. And blue and yellow and green.

In Dartmouth, his work adorns half a dozen walls with everything from Walt Disney's dog Pluto to a tunnel on a winding seaside highway. Reid Sweet owner Gary Myers, who commissioned his mural last fall, feels they "add a lot of sparkle to an otherwise drab town."

Large outdoor murals, which have decorated other North American cities since the 1960s, began appearing locally within the past two years because one artist was strapped for cash. An accomplished painter of finely detailed landscapes in his native Montreal, Bresnen came to Halifax to complete a degree at the Nova Scotia College of Art and Design, but found things tough when he graduated in 1981. "I never made a killing, but I sold regularly," says Bresnen, a soft-



Reid Sweet owner commissioned this mural to coincide with Tall Ships celebration

spoken, bearded man whose interests run from philosophy to wilderness hiking trips. "But the recession just battered the art market." To make ends meet, he sold portraits, painted signs part-time, and answered a classified ad that led to several jobs decorating the interiors of video game parlors.

Enter Ron Sullivan, who was looking for something to replace two billboards on the side of his Davron Electrical Supply store in Dartmouth. "We had this big drab side of the building," Sullivan re-

calls. After seeing one of the video parlors, he knew a mural was the answer. Sullivan's "not afraid of new ideas," Bresnen says, "so he wanted something way out." They settled on an optical illusion — a 20-by-50-foot painting of a tunnel that seems to lead from a parking lot right into the building.

The idea caught on. Betty Bembridge of Moffatt's Pharmacy on Portland Street saw the tunnel and decided a Bresnen mural would be just the thing for the blank side of her store. Since it's

been in business 60 years, Bresnen came up with an old-style apothecary shop theme after flipping through a Norman Rockwell calendar. Moffatt's, located near a busy intersection, brought Bresnen contracts for the Pluto mural at the Hub Tavern, a woman in a fur stole for the back of Rideau Furs on Portland, and Reid Sweet's waterfront scene, his first Halifax mural. He hasn't had to scrounge for new business; the murals are their own advertisement.

Depending on size, Bresnen charges \$1,500 to \$5,000

PHOTOS BY DAVID NICHOLS

per mural. He pores over books of mural art looking for ideas, and researches old photographs to make sure details are historically accurate. Once he has a theme, he plans the mural on paper, breaking its components into a grid. "It's like planning a bridge," he explains. "You make everything to perfect scale." If the building's exterior is too rough, he'll paint the mural on plywood sheets attached to the wall. The paint is a high-quality acrylic-latex used by professional house painters. He mixes it in a palette improvised from a cardboard box filled with paper cups.

Bresnen has contractors erect scaffolding for the larger murals, but the biggest headache with working outside is the weather. The Reid Sweet mural took seven weeks to complete, with Bresnen in a race against time to finish before Christmas. His paint can't be used at temperatures below freezing, but his worst enemy is rain. He was painting the uppermost spars of the ships when he was caught in a downpour. "I had this waterfall of mucky grey all 35 feet from the top to bottom," he says, but a quick rub down with paper towels prevented hours of retouching. Once dry, Bresnen says, his murals will survive the elements for at least a decade before cracking and flaking with age.

In the meantime, the murals are good for business. "We've never spent advertising dollars so well," Bembridge says. "We're now the pharmacy with the mural on the side." Sullivan doesn't advertise at all, but says the tunnel mural "gets people talking about the place." Myers admits the Reid Sweet mural is simply "a publicity gimmick" timed to coincide with the Tall Ships celebrating this summer. He has already talked to Bresnen about painting over the waterfront scene with a



Bresnen designed this old-time apothecary scene for Moffat's Pharmacy in Dartmouth

mural of a Second World War convoy to mark the 80th anniversary of the Royal Canadian Navy next year.

The price tag on Bresnen's murals is competitive with neon signs, and several Dartmouth businesses received grants under the provincial Department of Development's Mainstreet Program to cover 30% of the costs. Greg Morrissey, executive director of the Downtown Dartmouth Corporation,

which administers the program, says the murals qualify as exterior renovations if they're compatible with the surroundings. And "if Peter's going to do it, it's going to be attractive," he says. Others agree. Three Bresnen murals have won their owners beautification awards from the Dartmouth Chamber of Commerce. "The murals are eye-catching," Chamber manager Margaret Gilbert says, "and people get a kick out of them."

So does Bresnen. "I enjoy my work being seen," he says. "A lot of my paintings in Montreal are going to end up on the walls of exceedingly wealthy bankers and maybe decorating the third bathroom of their country cottage somewhere. These murals, people get a kick out of them, and people seem to really enjoy them. And I enjoy doing them." Now that Bresnen's here, drab walls may soon be a thing of the past. **C**

GADABOUT

ART GALLERIES

Mount Saint Vincent University Art Gallery. April 13-May 6: (Downstairs & Upstairs) *Drawings — A Canadian Survey, 1977-1982.* A variety of approaches toward drawings. Works by artists including David Bolduc, Sheila Butler, David Craven. Organized by Peter Krausz, Saidye Bronfman Centre, Montreal, Quebec. April 16: (8:15 p.m.) In conjunction with the exhibit Ron Shuebrook, of the Nova Scotia College of Art and Design, will discuss "function, tradition and quality in contemporary Canadian drawing." Bedford Highway, 443-4450. Hours: Mon.-Fri., 9 a.m.-5 p.m.; Tues. till 9 p.m., Sat. & Sun., 12-5.

Dalhousie Art Gallery. April 17-May 27: *The Alex Colville Exhibition.* The first major retrospective by Canada's foremost realist painter. Organized and circulated by the Art Gallery of Ontario. Dalhousie Campus, 424-2403. Hours: Tues., 11 a.m.-5 p.m. & 7-10 p.m. Wed.-Fri., 11 a.m.-5 p.m.; Sat.-Sun., 1-5 p.m.

Art Gallery of Nova Scotia. April 20-May 21 in the Main Gallery: *Robin MacKenzie: The Photographic Sculpture.* Courtesy of the Norman MacKenzie Art Gallery, University of Regina; to April 30 in the Mezzanine Gallery: *Rod Malay: Serigraphs.* An exhibit of serigraphs by a Nova Scotia artist; to April 30 in the Second Floor Gallery: *Charlie Tanner: Retrospective.* An exhibit of wood carvings by the late Queen's County, N.S., folk artist. The exhibit includes photographs of the artist by Peter Barss. 6152 Coburg Road, 424-7542. Hours: Mon., Tues., Wed., Fri., Sat., 10 a.m.-5:30 p.m.; Thurs., 10 a.m.-9 p.m.; Sun. 12-5:30 p.m.

Saint Mary's University Art Gallery. To April 19. *Speech Room.* An installation by Bruce Barber dealing with political rhetoric and the metaphor of the door. The Canada Council supported the exhibit. SMU campus, 429-9780. Hours: Tues.-Thurs., 1-7 p.m.; Fri., 1-5 p.m.; Sat.-Sun., 2-4 p.m.

Anna Leonowens Gallery. April 2-7: Gallery One, Bruce Campbell: Master of Fine Arts (MFA) exhibit; April 2-7: Galleries Two and Three, Les Sasaki: MFA exhibit; April 9-14: Gallery Two, Ingrid Koenig: MFA exhibit; Gallery Three, Micah Lexier: MFA exhibit; April 9-27: Gallery One, Lynn Cohen: Ottawa photographer; April 16-21: Galleries Two and Three, Barbara Lounder: MFA exhibit; April 23-28: Gallery Two, Rose Adams: Paintings;

Gallery Three, Graeme Allemeersch and Sandra Millot: Ceramics; April 30-May 5: Galleries One and Two, Extensions division exhibition. Nova Scotia College of Art and Design, 1889 Granville Street, 422-7381. Hours: Tues.-Sat., 11 a.m.-5 p.m.; Thurs., 5-9 p.m.; Sun., 11 a.m.-3 p.m.

Eye Level Gallery. April 14: *Randy Raine Reusch.* A musician who specializes in exotic instruments collected from all over the world; To April 21: *Robert Hammond and James Goss.* Two artists currently working in New York City. Curated by Marina Stewart. 1585 Barrington St., Suite 306, 425-6412.

MUSEUMS

Dartmouth Heritage Museum. April 2-23: Contemporary Arts Society. About 20 metro artists present a mixed-media exhibit. 100 Wyse Road. Hours: Mon.-Sat. 1-5 p.m.; Wed. 6-9 p.m.; Sun. 2-5 p.m. For information call 421-2300.

Nova Scotia Museum. April through June: *Omingmak: The Muskox.* Two life-

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size muskox and a calf. The exhibit explores this Arctic animal; April through June: Amphibians and Reptiles in Nova Scotia: Private lives of salamanders, frogs, turtles and snakes. The exhibit includes a tunnel of darkness where visitors can experience the sights and sounds of a pond in spring. There'll be a province-wide frog watch: Collecting scientific data from the public. As spring approaches the museum will take telephone calls from people who first spot a spring peeper (frog) in their area. Museum visitors can also play a computer game on frogs and their friends. In conjunction with the exhibit the museum will sell *Amphibians and Reptiles of Nova Scotia*, a book by John Gilhen. 1747 Summer St., 429-4610, Hours: Tues.-Sat. 9 a.m.-5 p.m.; Sun. 12-5.

THEATRE

Neptune Theatre. To April 22: *Present Laughter*. Described as Noel Coward's greatest comedy, it tells the story of Garry Essendine, a popular, pampered actor whose life is continually complicated by his many female admirers. Showtimes: Tues.-Fri., 8 p.m.; Sat., 5 p.m. & 9 p.m.; Sun. 2 p.m. For information call 429-7300.

Theatre Arts Guild. April 5-7, 12-14: Neil Simon's *The Last of the Red Hot Lovers*. A comedy by one of the most successful current-day playwrights. Theatre Arts Guild's Pond Playhouse.

6 Parkhill Drive. Showtimes: 8 p.m. For more information call 477-2663.

MOVIES

Dalhousie Sunday Film Series. April 8: *Sophie's Choice*. Meryl Streep's portrayal of a tragic Polish heroine won her an Academy Award in this film adaptation of William Styron's best-selling novel. Directed by Alan J. Pakula; April 15: *King of Hearts*. Director Philippe DeBroca probes the question of whether where war is concerned the madmen are the ones inside the asylum or out. A subtle satire; April 22: *One From The Heart*. Director Francis Ford Coppola directs this romantic comedy set in the neon glitter of Las Vegas on the Fourth of July weekend. April 29: *The Hunger*. A stylish thriller starring Catherine Deneuve as a centuries-old vampire, David Bowie, her loving consort and Susan Sarandon, her love for the future. Shows start at 8 p.m. The box office opens an hour before screenings. Call 424-2298.

Wormwood's Dog and Monkey Cinema. April 6-12: *Hanna K*. Costa-Gavras, director of the successful *Missing* depicts in *Hanna K* the Palestinian-Israeli conflict, making what one reviewer called "a statement of great and, I believe, lasting significance." Stars Jill Clayburgh as an American Jew who comes to Israel to practise law; April 13-19: (to be shown in two parts), *War*

and Peace. This 1967 Russian epic has been called, "a milestone, a successful attempt to draw great literature and the cinema and their audiences together;" April 20-22: *Cleopatra*. A film that tries to draw together Shaw's *Caesar* and *Cleopatra*, Shakespeare's *Antony and Cleopatra* and his *Julius Caesar*. Directed by Joseph Mankiewicz; April 23-26: *A 20th Century Chocolate Cake*. A mixed collection of vignettes, interviews, running gags and visual puns. Directed by Lois Siegel; April 27-29: *Streamers*. The entire cast of this Robert Altman film won collectively the "best actor" award at the Venice Film Festival. The story of a group of young men about to be shipped to Vietnam to fight. All screenings at Wormwood's Cinema, 1588 Barrington St. For information call 422-3700.

IN CONCERT

Dalhousie Arts Centre. April 4-7: *Royal Winnipeg Ballet*. The acclaimed company performs several different pieces during its four-day stint in Halifax. April 10: *Garnet Rogers and Jim Post*. Rogers sings in a strong baritone and Post, a natural performer, adds dramatic flair; April 12: *Zamfir*. Gheorghe Zamfir and his ensemble entertain with a program of popular, classical and folk music; April 14: *Breath of Scotland*. An evening of music and comedy with a cast of popular Scottish entertainers; April 28: *Aeolian Singers*. Dartmouth's award-winning women's choir directed by Claire Wall. Performances at the Rebecca Cohn Auditorium. For tickets and times, call 424-2298. April 8: *Dalhousie Jazz Band*. Well-known Halifax jazz musician Don Palmer leads the band in its annual spring performance. April 8: *Canadian New Music*. Recent music of Canadian composers with emphasis on the Atlantic region. April 12: *Dalhousie Brass Ensemble*. Director Ian Cowie presents the Ensemble in a full program of works. Both performances at the Sir James Dunn Theatre.


Saint Theresa's Church. April 15: *The Chebucto Orchestral Society of Nova Scotia*. Sunday concert. Features work by Handel, Vaughan Williams and Charpentier. For more information call 443-3255.

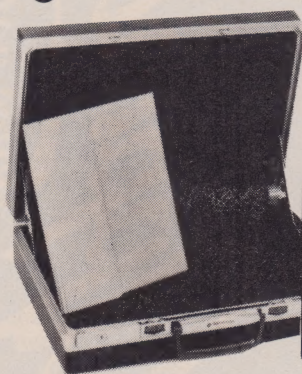
CLUBS

The Village Gate: Mostly rock bands. April 12-14: *Songsmith*; April 19-21: *Paul Lawson and Cameo*; April 26-28: *Tense*. 534 Windmill Road, Dartmouth. Hours: Mon.-Wed., 10 a.m.-11 p.m.; Thurs.-Sat., 10 a.m.-12:30 a.m.

The Network Lounge. April 2-7, *Red-line*; April 9-14, *Razorboy*; April 16-21, *Working Class*; April 23-28, *York Road*; April 30-May 5, *Hits*. 1546 Dresden Row. Hours: Mon.-Sat., until 2 a.m. **C**

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Chanel's long-time striped sweater with shorter cardigan over lean, softly pleated and side-split skirt. Here, the traditional accessories: the garden party, pearls and chains.



Yves Saint Laurent's perfect tunic look — simple and soft in mauve and mustard jersey. Worn with turbanned head, large earrings and cuff bracelets.

Spring '84

Fashion with a soft touch

PROMOTIONAL SUPPLEMENT

There's good news in fashion this year — designers across the world — on our shores and in Europe and the States have opted for a new gentle, almost languid elegance that will make Spring '84 a knockout season.

The sportive influence of last Fall has evolved into one that combines a dash of clean-lined sophistication with soft, feminine shaping whether it be sportswear, dresses, coats or suits. And the look is irresistible.

The silhouette is long and narrow

but with a young, fresh appeal that combines layers and textures and patterns in a new, modern way. The men's wear influence of Fall '83 that signalled the strong return of sportswear is still evident but the cut, the styling, the shapes are clearly feminine, offering just a hint of haberdashery.

Spring '84 is best defined as *soft*. There's a truly gentle feeling about the clothes that is pretty, touchable, beautifully wearable. The dress leads

the way with this year's Number One look, the chemise; even the trouser heralds new the softness with gentle pleats through the top. The softness in tops is best shown in the new T shape, paired with a long skirt to give a soft separates effect.

Silhouettes for Spring take their cue from geometry. The inverted triangle is refined by strong shoulders narrowing to a long length. The elongated rectangle is exemplified by columnar shapes — clean, skimming the body, often layered. One of the best examples to come out of Europe — Chanel's narrow longline top with a shorter cardigan over a long, lean yet pleated skirt seen on this page.

To get a good feeling about Spring '84, think color first. While no one color palette predominates, monochromatic themes — mixing tones of the same color family — are most important. Neutrals

CITYSTYLE

Spring '84

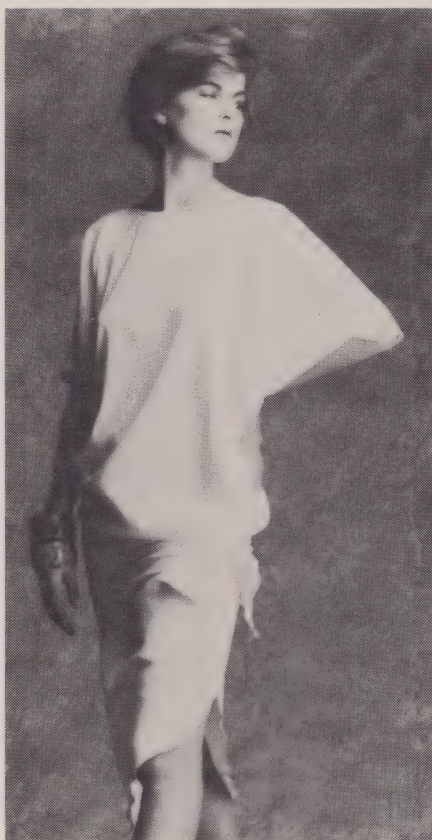
PROMOTIONAL SUPPLEMENT

are also key to the season, sparked with spice colors; cinnamon, curry, paprika, rhubarb. White in all its gradations — from pure white to vanilla — mixes with red and black for a new, updated look. Pastels, soft yet modern, in pink, lavender, banana, powder blue and mint complete the Spring '84 look with pure femininity.

Patterns and prints run the gamut from stripes to florals to the ethnic influence — African art, Aztec motifs, men's wear checks. Stripes; diagonals, pinstripes, candy stripes — any stripe is right for 1984, especially when paired with a complementing dot or check. The floral and fauna for Spring are reminiscent of the tropics; in spice tones with splashes of bright color. Abstracts are new as well and look good on dark grounds.

Animal prints are particularly strong but not for the faint-hearted. Zebra stripes, python skin, and alligator hide are new in prints but only for the very sophisticated. This year's geometric looks are translated into traditional African and Aztec prints, again in neutrals with spice accents.

The men's wear influence in fabric has a strong feminine bent — stripes,



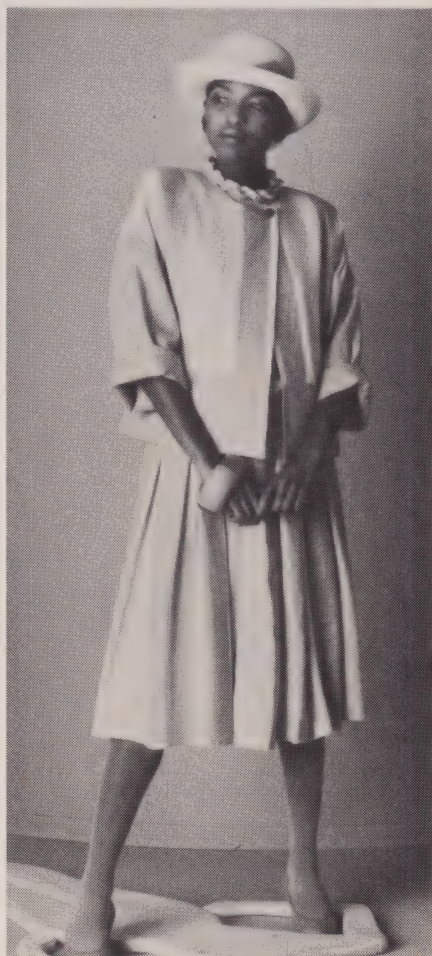
The Summer slice from Marilyn Brooks, Clean-line chemise in cotton knit with soft hip wrap.

windowpane checks, large checks, appear in pastels for a more ladylike feeling.

The fabric statement for spring '84 is universal among Canadian and European designers. Weaves are light and airy; in cotton, linens, silks, jerseys. Wools are lightweight and soft too. Textures and surface interest are important, giving the softness of the fabric a new sharp effect.

In this frankly feminine season, the dress, or separates that look like a dress, are the focus of most designer collections. The chemise is the most gentle silhouette; narrow, skimming the body and made in a variety of fabrics. Waist cinching is seen on some, but the most modern approach for the dress this year, is falling free or controlled at the hip; either wrapped, belted or bloused. The sheath and coatdress are still strong and watch for the new slip dress with matching jacket, or the new *duster* coat.

Suit dressing is lean and languid; with a 30s feeling about it that is extremely elegant, yet soft. Jackets are long, softly cut and emphasized with strong, round shoulders. Suit partners



Simon Chang's new spring suit — boxy jacket with soft, roll-up sleeves over high-waisted skirt with gentle inverted pleats. Under it all, a T-shaped sweater in linen and cotton.

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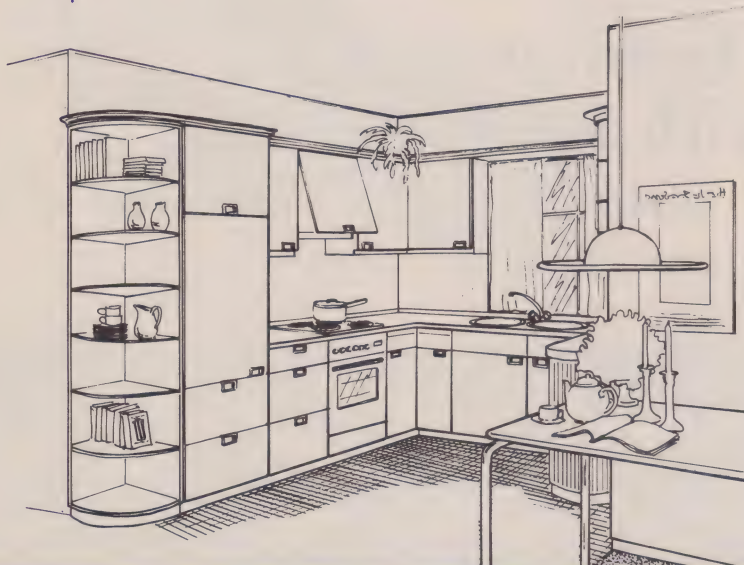
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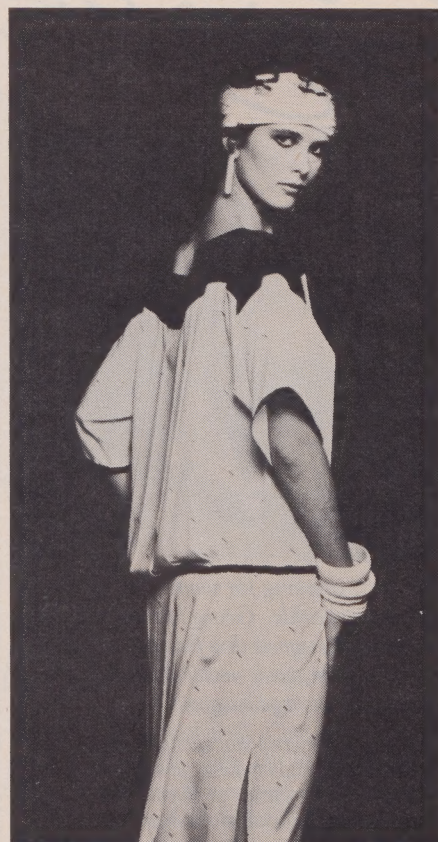
— skirts and pants — are narrow and feminine. Full-circle and sarong skirts are also important but are not mainstream as yet.

Layering appears in both dress and suits collections. It consists of lightweight layers of fabrics at different levels, giving a new look to a standard way of dressing. The tunic over a skirt is key — see Europe's star designer Saint Laurent's tunic look that will be copied the world over on page 11. Ways of layering are varied: vests over jackets over skirts or pants, jumpers over sweaters or blouses, jackets over jackets, skirts over pants. This season, many designers have even simplified the look, by creating one-piece styles that appear to be many layers.

The soft touches of Spring '84 are also key to both dresses, suits and sportswear. The softer silhouette feminizes the look. The Japanese influence has led to draping, wrapping, knotting — at the hip, the front, and the shoulders. Shirring and tucking softens blouses and dresses. Bareness comes through for summer, showing midriffs, shoulders and backs.

Knits for Spring '84 continue to be important. Textures and mixes are soft, unusual and exciting. Ribbed, lacy, mesh and cable stitches, mix in sweaters to replace the blouse. The cardigan replaces the jacket. The knit tunic completes the skirt. The best yarns are cotton, linen and silk.

Key to the *total look* this year are accessories. From the perfect shorter haircut — best chin-length and blunt cut — to a great pair of new shoes, accessories give Spring '84 its extra panache. Flatter shoes are still with us but heels, however small, are moving up. Ballet slippers, small heel pumps and wedge sandals, allow ease in walking and signal a more casual, rational approach. In sandals, the height depends on the look — flat



The gentle dress — two variations from Alfred Sung. Right, front knotted, T-shaped blouse over soft, longer skirt; and left, the soft chemise with blousoned hip emphasis.



The natural and the exotic — diamonds are combined with bamboo to make a dramatic cuff bracelet.

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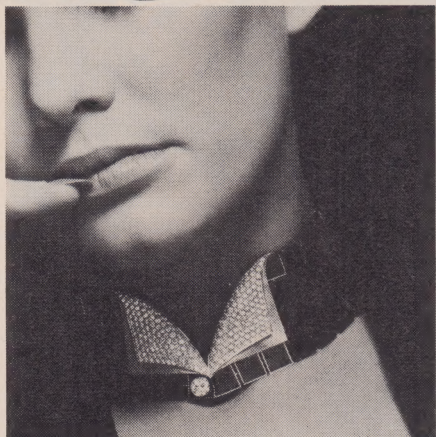
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Spring '84

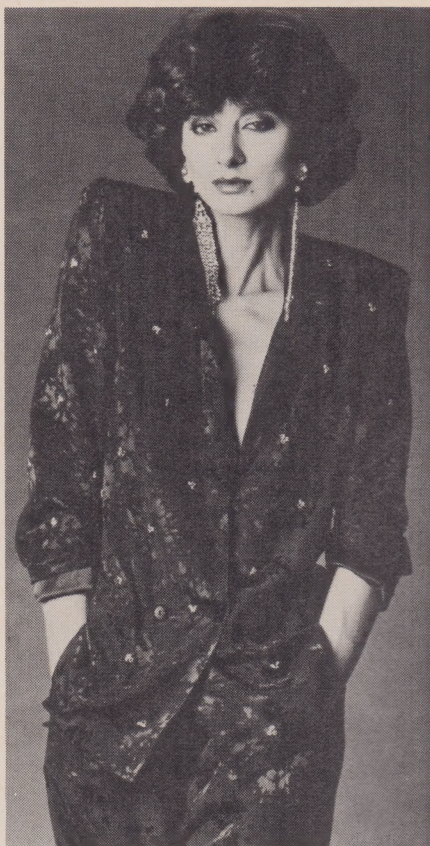
PROMOTIONAL SUPPLEMENT



Black tie dressing for women has taken on a new sparkle. Georg Hornemann of Germany designed this flexible collar of black onyx squares and 7.95 carats of diamonds set in platinum.

Mexican-inspired hurachis or flat, strapped sandals take a new modern approach while, at night, the high-heeled sandal looks best — and sexy.

Heads are wrapped and turanned, or topped with garden party straws. Jewellery is bold and dramatic, falling in-



The slouch blazer with easy pants in silk jacquard, with evening beading by Wayne Clark.



Multi-colored silk threads form the tenuous link between one gentle fan-like tier and the next. In delicate balance, each tier is fashioned of baguette diamonds and 18 karat yellow gold.

to three categories. The naturals are made of wood, ivory, brass, silver, even plastic that emulates the real thing. Cuff bracelets, collar necklaces, large drop earrings, herald the return of strong shapes. The *traditionals* mean pearls, gold chains, stick pins, even hat pins; while the *exotics* have an ethnic influence, from Africa and South America. Wood gives a tribal feeling, when combined with beads. Animal skin prints zebra-striped, cuffs, leopard-spotted earrings, even alligator-look hip wraps, make the point. The softer approach to accessories is seen in pastel jewellery and silk bow ties and hip scarves. Flowers and bows are seen at necks, at waists, on lapels.

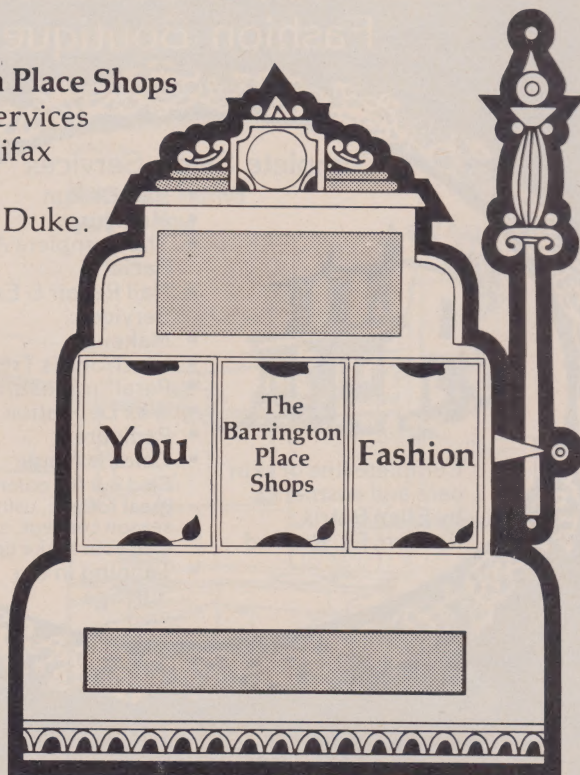
Canadian designers available in Halifax are right on top of all these international trends and offer the fashionable woman a myriad of choices in her dressing. Here, we focus on a few — Marilyn Brooks, Simon Chang, Mary Chong, Wayne Clark, Linda Lundstrom and Alfred Sung.

Marilyn Brooks. Marilyn Brooks has been designing since 1963 and has held numerous fashion shows and personal appearances in the Halifax area. Her Spring/Summer collection features big tops, slim bottoms, oversize jackets with back pockets and dresses in pure cotton knit, all dyed to coordinate with each other with easy-care, simple elegance.

Wayne Clark. Known for his elegant eveningwear, Wayne Clark is carrying through his theme of elegance this season again but with a more casual approach. For Spring '84, he is focussing on dresses and soft pant looks in jewel toned silks. Sparkling beads are also appearing on white and black silk. His version of the soft jacket — called the "slouch blazer" — teams with skirts, dresses and pants perfectly.

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Linda Lundstrom's Japanese-inspired separates — draping and wrapping the body in a soft, feminine way.

Simon Chang. Simon Chang is a lover of natural fibers and in Spring '84 he concentrates on silk, cotton and linen. Colorings for his coordinates and separates run from spicy tomato and toast to earthtone naturals to soft neutrals. Pared-down Japanese-inspired shapes are also evident in his collection in plains and prints, often sparked with a hint of bright color.

Mary Chong. Mary Chong, designer for the Jackie K. collection, loves the dress, and does it to perfection. Sleek and sophisticated, her linen looks in cream and natural are examples of the perfect silk pastels and open weave cotton knits as well.

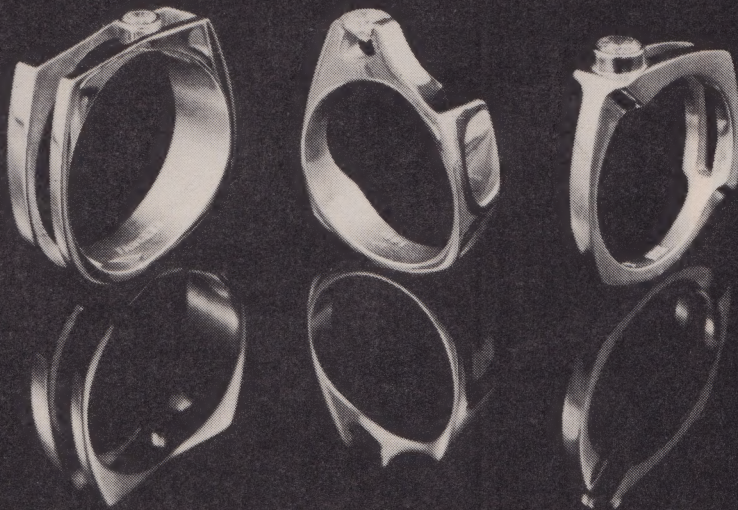
Linda Lundstrom. The quintessence of the dress designer, Linda Lundstrom designs for the contemporary woman like herself. For Spring '84, she likes the layered look, in gauze and mesh, softly wrapping and draping the body.

Alfred Sung. Canada's best-known designer, Alfred Sung is a classicist who depends on balance, harmony and proportion when designing his collection. Clean, spare lines, simplicity and attention to detail are his forte.



Two versions of the Spring '84 dress from Mary Chong, designed for the Jackie K. Collection. At the right, the linen chemise with a triangular feeling; at the left, the simple coat-dress in neutral linen touched with white accents.

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Spring '84

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RETAIL OUTLETS BY DESIGNER

WAYNE CLARK — Unicorn Trading, Halifax; The Wardrobe, Halifax; Simpsons Room, Halifax.

SIMON CHANG — Simpsons, Halifax; Crafts International, Halifax; The Interlude, Dartmouth.

MARILYN BROOKS — The Interlude, Dartmouth; Winchester's, Halifax; Chocolates For Breakfast, Dartmouth; The Wardrobe, Dartmouth; Whispers of Fashion, Halifax.

ALFRED SUNG — Unicorn Trading, Halifax; Crafts International, Halifax; Chocolates For Breakfast, Dartmouth. (ALSO: Calp's, Fredericton; Betty Rubin, Moncton; Sweetn's (?), Saint John)

LINDA LUNDSTROM — Alexandria's Fashions, Halifax; Chocolates For Breakfast, Dartmouth; The Lady Hamilton Shop, Halifax. (ALSO: A. Schwartz, New Waterford; Jacobsen's, Sydney)

MARY CHONG — Winchester's, Halifax; Chocolates For Breakfast, Dartmouth. (ALSO: A. Schwartz, New Waterford)

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